



Department of English
Undergraduate Course Descriptions
Fall 2024



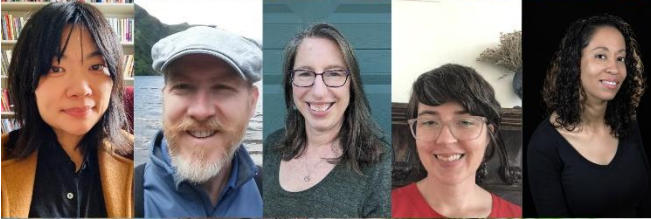
English Department Faculty



Chiji Akoma,
Alice Dailey,
Michael Dowdy,
Alan Drew,
Travis Foster,



Heather Hicks,
Karyn Hollis,
Brooke Hunter,
Kamran Javadizadeh,



Yumi Lee,
Joseph Lennon,
Jean Lutes,
Mary Mullen,
Adrienne Perry,



Megan Quigley,
Evan Radcliffe,
Lisa Sewell,
Catherine Staples,



Kathryn Szumanski,
Kimberly Takahata,
Tsering Wangmo.

DEPARTMENT OF ENGLISH
COURSE DESCRIPTIONS: FALL 2024

***COURSES THAT FULFILL ENGLISH REQUIREMENTS:
FOR MAJORS GRADUATING BEFORE 2026:***

LITERATURE IN ENGLISH PRE-1800

MEDIEVAL

3150 Chaucer

3181 Irish Epics, Visions & Hauntings

RENAISSANCE

3181 Irish Epics, Visions & Hauntings

LITERATURE IN ENGLISH POST-1800

19th CENTURY LIT BEYOND THE AMERICAS

3550 Victorian Publics and Populations

LIT BEYOND THE AMERICAS AFTER 1900

3620 Modernism & Fanfiction

LIT OF THE AMERICAS TO 1900

4000 American Literary Tradition I

4690 Motherhood & Reproductive Fictions

LIT OF THE AMERICAS AFTER 1900

4646 Race & Ethnicity: American Novel

4651 Lives of the Undocumented

4652 Letters, Texts, Twitter

4690 Motherhood & Reproductive Fictions

4704 Borders in Latinx Literature

4705 Literature of Addiction & Recovery

***COURSES THAT FULFILL ENGLISH REQUIREMENTS:
FOR MAJORS GRADUATING IN 2026+:***

LITERATURE IN ENGLISH PRE-1800

Pre-1500

3150 Chaucer

3181 Irish Epics, Visions & Hauntings

1500 - 1650

3181 Irish Epics, Visions & Hauntings

LITERATURE IN ENGLISH POST-1800

1800 – 1945

3550 Victorian Publics and Populations

3620 Modernism & Fanfiction

4000 American Lit Tradition I

4652 Letters, Texts, Twitter

4690 Motherhood & Reproductive Fictions

1945 – PRESENT

4646 Race & Ethnicity: American Novel

4651 Lives of the Undocumented

4652 Letters, Texts, Twitter

4690 Motherhood & Reproductive Fictions

4704 Borders in Latinx Literature

4705 Literature of Addiction & Recovery

**BLACK, AFRICANA, LATINX, INDIGENOUS, ASIAN
AMERICAN AND/OR ASIAN LITERATURE**

2304 Contemporary World Lit & Environment

4646 Race & Ethnicity: American Novel

4651 Lives of the Undocumented

4704 Borders in Latinx Literature

Courses offered that count for the Minor/Concentration in

Creative Writing:

2003	Intro to Creative Writing	2017	Writing Detective Fiction
2006	Writing of Poetry	2018	Nature Writing Workshop
2013	Writing of Memoir	2061	Editing & Publishing

Courses offered that count for the Major/Minor in

Gender & Women's Studies:

3620	Modernism & Fanfiction
4690	Motherhood & Reproductive Fictions

Courses offered that count for the Major/ Minor in

Peace & Justice:

2304	Contemporary World Lit & Environment	4651	Lives of the Undocumented
2043	Pop Culture & Resistance	4705	Lit of Addiction & Recovery
4000	American Literary Tradition I	2100	(CST) Introduction to Cultural Studies
4646	Race & Ethnicity: American Novel		

Courses offered that count for the Minor/Concentration in

Writing and Rhetoric:

2003	Intro to Creative Writing	2043	Pop Culture & Resistance
2006	Writing of Poetry	2061	Editing & Publishing
2013	Writing of Memoir	2250	Ways of Reading
2017	Writing Detective Fiction	2993	Internship
2018	Nature Writing Workshop	2996	Internship

Courses offered that count for the Minor in Sustainability

2018	Nature Writing Workshop	3181	Irish Epics, Visions & Hauntings
2304	Contemporary World Lit & Environment		

Courses offered that count for the GIS: Africana Studies

Major/Minor

4646 Race & Ethnicity: American Novel

5000 Black Diaspora & Identity

Courses offered that count for Major/Minor in Irish Studies

3181 Irish Epics, Visions & Hauntings

3030 (THE) Modern Irish Drama

Courses offered that count for the Major in Cultural Studies

2043	Pop Culture & Resistance	4651	Lives of the
2304	Contemporary World Lit & Environment		Undocumented

Courses offered that count for the Latin American Studies

Major/Minor

4651 Lives of the Undocumented

4704 Borders in Latinx Literature

Courses offered that count for Major/Minor in Geography & Environmental Studies

2304 Contemporary World Lit & Environment

A Message from the Chair

Hi, Everyone!

As always, we're offering a wide range of courses across the history of literature this fall, and I want to take a moment here to highlight courses that are relatively new or that we are offering for the first time. Dr. Jean Lutes will be teaching her ENG 4690, "Motherhood and Reproductive Fictions" course, which offers a chance to read a number of major female American writers on the topics of motherhood, power, and reproductive justice. Dr. Michael Dowdy is also offering his course, ENG 4704, "Borders in Latinx Literature," which will explore how contemporary Latinx literature and other media confront crucial questions about the impact of borders on human experience. Dr. Travis Foster will be offering ENG 4705, "Literature of Addiction and Recovery," a new service-learning course in which students will read and discuss literature about addiction alongside incarcerated men living in the recovery wing of SCI Chester, a prison thirty minutes from campus. These courses are joined by many more addressing literature from the medieval period to the present, as well as a great lineup of creative writing courses.

I also hope you'll consider internship opportunities. The process is explained in this booklet in the English 2993 section. Our Program Coordinator, Michael Malloy, is available to meet via Zoom to discuss our special list of English-focused internships, as well as the other career resources the English Department provides.

As always, please let me know if you have any suggestions about courses or programs you would like to see offered in the future!

Best,
Dr. Hicks

UPPER-LEVEL ENGLISH COURSES

ENG 2003-001 Introduction to Creative Writing

TR 11:30 AM – 12:45 PM

Tsering Wangmo

This introductory level creative writing workshop aims to spark your interest and talents as a reader and creative writer in the genres of poetry, fiction, and nonfiction. We will think about craft— what it is, what it does, and how— in a way that makes craft fun, accessible, and inclusive. Reading closely the works of contemporary writers you will discuss what you love about their writings. These discussions will help you understand the art and craft of their writing, what you can learn from them, and how you can build your own creative works. You'll generate new work each week in response to creative and playful prompts.

Class time will include in-class writing, technique-focused exercises, and reading responses. You will have the chance to workshop your writing in a supportive environment and revise using the feedback you receive. No previous writing experience is required.

This course number can be taken multiple times

This course is Writing Intensive

This course counts toward the minor in Creative Writing

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2006-001 Writing of Poetry

MW 3:20 PM – 4:35 PM

Lisa Sewell

If you've ever wanted to write poems and get feedback from your peers, then this is the class for you. Over the course of the semester you will read a wide range of poems, explore a number of techniques and styles, learning the essential elements of the poet's

craft. Every poet I know learned to write by reading, so we will emphasize reading poetry almost as much as writing and each student will become an expert on the work of one contemporary poet. Through reading poems, you will also develop a vocabulary for talking about poetry: even if you feel like you know nothing about the craft of poetry now, by the end of the semester, you will be impressing your friends at parties and writing poems in your dreams.



Most of our class time will be spent reading and responding to each other's work and learning to be careful, exacting but generous critics. There will be an emphasis on revision and on acquiring a critical vocabulary for responding to poems. The goal is to take advantage of the opportunity to take risks and explore

language, to delve into your emotions and ideas without fear and to write poems that matter to you. Success in this class will depend on your commitment to writing and reading, and your good will and generosity toward your peers.

Course requirements include regular participation, attendance at two poetry readings, revisions, creating a final chapbook of poems, an oral midterm exam about a poet you have always wanted to learn about, and one presentation on a contemporary book of poetry.

This course number can be taken multiple times

This course is Writing Intensive

This course counts towards the minor in Creative Writing

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2013-001 Writing the Memoir

TR 4:00 PM – 5:15 PM

Tsering Wangmo

The contemporary memoir is an opportunity to understand slices of everyday life and human experiences in the time we live in. If you have a story to tell, this writing workshop can help you get started.

We will read seminal essays and a range of contemporary memoirs to examine the ways in which the past is remembered, reflected, researched, and organized. We will practice close reading to gain a deeper understanding of how the self relates to the world. As we examine craft, we will also engage with the tension in writing about the self and other people. Some of the questions we will discuss include: Where and how do we select events from our lives? What is our relationship with memory? How do we as writers identify the structure best suited to our stories? How do we keep in mind the ethics of writing “truths” that may involve the lives of other people?

You’ll generate work each week responding to prompts and to in-class writing exercises that help you identify the events from your life and the structure best suited for your story. We’ll study craft—what it is, what it does, and how—in a way that makes craft fun, accessible, and inclusive. The range of memoirs we read in class will guide you and inspire you to complete a few chapters of your story.

You will have the chance to workshop your writing in a supportive environment and revise using the feedback you receive. No previous writing experience is required.

This course is Writing Intensive

This course counts toward the minor in Creative Writing

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2017-001 Writing Detective Fiction

TR 10:00 AM – 11:15 AM

Alan Drew

Do you love detective fiction? Have you always wanted to write your own “whodunit?” In this course, you’ll read and analyze classic and contemporary detective fiction while working to produce, workshop, and polish your own creative work. We will read a wide range of authors from Raymond Chandler and Cormac McCarthy to Richard Price and Attica Locke. We will also explore the genre in films such as John Sayles’s, *Lone Star* and Ridley Scott’s *Blade Runner*. While we will look closely at the classic tropes in detective fiction, we will also look at the way some of these authors and filmmakers push against those tropes to create authentic works of art that defy genre expectations. Class time will be divided between reading and discussing the work of these authors, writing exercises that emphasize various elements of craft, and the sharing and constructive discussion of student work. Since good writers are also good readers, students should expect a fairly heavy reading load outside of class. For this class to be successful in its goals, student participation is essential. This is not a lecture class, but rather a participatory experience where the work we all contribute will lead to our growth as writers. I hope for an atmosphere that is supportive, lively, thoughtful, creative, honest, and one that encourages us all to take risks.

This course is Writing Intensive

This course counts toward the minor in Creative Writing

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2018-001 Nature Writing Workshop

TR 2:30 PM – 3:45 PM

Catherine Staples

Are you curious about the fall migration, chimney swifts, the composition of a bog garden, the importance of mother trees and

native plants? Would you like to read and write in the meadows and woods of Stoneleigh Garden? The natural world will be a source for creative non-fiction, poetry, and fiction you'll write in this class.



Nature Writing Workshop is designed to immerse you in a writer's habits and awaken you to the rich interrelationships in the natural world. Good writing is born of close looks, alert listening, curiosity, and wonder. Some of the writing will happen in the field—whether we are walking through Stoneleigh, hiking in Valley Forge, or releasing a newly banded warbler or saw-whet owl at Rushton Farm. From Thoreau and Dillard to Robin Wall Kimmerer, J. Drew Lanham, and Tracy K. Smith, we'll study writing we admire, paying close attention to imagery, imagination, metaphor and sound—as well as the sentence and the line. Field trips and walks will be occasions for writing and for expanding knowledge of agro-ecology, habitat, sustainability, birds, bees, native plants and trees. Throughout, our focus will be on process and discovery, on sharpening language and seeing more deeply.

This course is Writing Intensive

This course counts toward the minor in Creative Writing

This course counts toward the minor/concentration in Writing and Rhetoric

This course counts toward the minor in Sustainability

ENG 2023-001 Journalism

TR 1:00 PM – 2:15 PM

Kathryn Szumanski

Misinformation and disinformation circulate widely on social media platforms, and it has become increasingly difficult for the public to discern fact from fiction. And as we've experienced, the effects and consequences can be quite dire. We might ask ourselves, "*Is this source reliable and trustworthy? How do I know that this information is sound? How can I make informed decisions based on this information?*" This is one of many reasons why access to quality journalism is important; actually, it isn't simply important but vital to a healthy, thriving, participatory democracy. But what is journalism -- exactly? Will I know it when I read it or hear it or see it? The [American Press Institute](#) says that the central purpose of journalism is "to provide citizens with accurate and reliable information they need to function in a free society." What does this look and sound like?

In this course, we will explore, study, and discuss the foundations of accurate, fair, and responsible journalism, and, in the spirit of all news being local, will practice the craft in collaboration with student editors and writers from [the Villanovan](#), the student content production team from [VTV](#), and the editorial team at [WXVU](#). We will brainstorm newsworthy topics, identify reliable sources, create good questions, interview our sources, corroborate evidence, fact check information, write articles, edit them, and more.

In addition, we'll read and analyze the work of well-respected reporters from [The New York Times](#) and [The Wall Street Journal](#), two news sources that you can access for free with your Villanova username and password. We'll read articles from a variety of "beats": Breaking News, Health, Science, Technology, Climate, Culture, Sports, and more. You're invited to join me and immerse yourself in the study and practice of responsible journalism.

This course is Writing Intensive

ENG 2043-001 Pop Culture & Resistance
MW 3:20 PM – 4:35 PM
Karyn Hollis

The course will analyze notable works of art, music, literature, video, and social media created by people of various international, ethnic and minoritized allegiances to publicize situations of importance to their communities. We will study popular cultural phenomenon in which everyday people gather their energy and creativity to resist situations of oppression and injustice



throughout the world. Examples include South African students and the “Fees Must Fall” movement, the Zapatista autonomy movement in Oaxaca, MX, local “Artivistas” using visual art to illustrate crises in the migrant community, Israeli and Palestinian posters for peace, songs for women’s rights in Iran, and Philly graffiti commemorating George Floyd. By critically examining such iconic cultural phenomena, students will gain insights into how popular culture serves as a powerful tool for challenging dominant ideologies, sparking social change, and fostering collective resistance against oppression, injustice, and inequality.

This course counts toward Diversity 1

This course counts toward Diversity 3

This course counts toward the Cultural Studies major

This course counts for the Peace and Justice major/minor

This course counts toward the minor/concentration in Writing and Rhetoric

This course is Writing Enriched

ENG 2061-001 Editing & Publishing
MW 1:55 PM – 3:10 PM
Adrienne Perry

Little Magazines: Literary Publishing and the Art of Editing



This hands-on course will introduce students to literary publishing and editorial work. By the end of the term, students will create their own literary journals. To undertake this work, we will consider the history of literary journals, once called “little magazines,” and their impact on literary culture in the U.S. Another key component of our work will involve studying the role of diversity, equity, and inclusion in publishing. To understand our journal in light of the current literary landscape, we will discuss the economic and social forces shaping it—from the coronavirus pandemic and the Black Lives Matter movement to the Amazonification of publishing. Essays by editors, editor-author correspondence, and original and edited texts will prepare us for active editorial work. *Literary Publishing in the Twenty-first Century*, *What Editors Do*, and publications such as *Gulf Coast*, *Nimrod*, and others will serve as guides, while conversations with editors and the reading of authors’ original submissions will deepen our background knowledge and editorial skills. Requirements: editorial sessions, writing and editing a book review, and active participation.

This course counts toward the minor in Creative Writing

This course counts toward the minor/concentration in Writing and Rhetoric

This course is Writing Enriched

ENG 2250-001 Ways of Reading: Lit Analysis

TR 10:00 AM – 11:15 AM

Michael Dowdy

This course will provide English majors with the skills and methods they need to become careful, critical readers of texts. We will explore a variety of forms and genres including poetry, drama, short stories, film, and long-form prose works. We will also explore different lenses, or critical methodologies, that shape how we interpret texts. These lenses might include historicism, queer theory, feminist theory, critical race theory and others. As we dip into these schools of thought, we will consider how different ways of reading will always make some interpretive insights more legible and obscure others. This course also offers an introduction to the research paper and a chance to produce your own literary criticism informed by one of our critical methodologies.

This course fulfills the Junior Research Requirement and is required for all English majors

This course is Writing Enriched

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2304-001 Contemporary World Lit & Environment

TR 2:30 PM – 3:45 PM

Lisa Sewell

This course considers emerging directions in contemporary literature and film and pressing questions about the future of “nature” and the problems of global climate change. Drawing from a range of fields including environmental humanities, critical race theory, indigenous studies, and postcolonial studies, we will take an interdisciplinary approach, exploring the ways poets, novelists, journalists, memoirists, film-makers, scientists, and philosophers from around the world are responding to and grappling with ecological crisis. Exploring what Lawrence Buell terms “the environmental imagination,” we will study the narratives of

individuals and communities affected by and responding to economic and environmental problems on local, national, and international levels, asking how works about climate change and global environmental disaster can help us to confront larger issues of environmental justice, and structural inequalities of race, class, gender and sexual identity. We will also consider genre, asking which artistic and literary forms can help us approach and think about a subject that is so difficult to grasp. Through readings, conversation, and written reflection, we will pursue a series of questions: How have writers from around the globe imagined and depicted wilderness, extinction, toxicity and interconnection? What are the political and social consequences of their visions? What role can art and literature play in raising awareness, and how are artists, writers, filmmakers, scientists, journalists, cultural critics and philosophers using culture to (re)imagine different worlds and futures? Ranging from works that raise the alarm about human-caused environmental degradation to poems about urban gardening and stories of communities weathering a warming world, we will pay particular attention to the way literary forms both encapsulate and reveal environmental change. We will read and view work by Margaret Atwood, Octavia Butler, Helon Hebiba, Julia Kasdorf, Richard Powers, Barbara Kingsolver, Patricia Smith and Karen Tei Yamashita. Requirements include bi-weekly blog posts, a mid-term essay, a final project, and two in-class presentations.

This course counts toward Diversity 3

This course is Writing Enriched

This course counts toward the Peace and Justice major/minor

This course counts toward the Geography & Environmental Studies major/minor

This course counts toward the Cultural Studies major

This course counts toward the minor in Sustainability

ENG 2306-001 Harry Potter: Quests/Questions
MWF 10:40 AM –11:30 AM
Evan Radcliffe

In this course we will use the tools of literary analysis to discuss all seven Harry Potter novels. You don't need to be a fan of the series (although fans are welcome—I'm one myself), but you do need to be ready to do a lot of reading (and re-reading), writing, and critical thinking. (To get the most from the course, and to avoid inevitable spoilers, you will want to have read the books ahead of time.) A central topic will be how the series evolves, and we will trace the shifting portrayals of particular features of the novels' world, such as individual teachers and students, magical society and institutions, magical places (from Azkaban to Zonko's), and other patterns and recurring elements. Together, we will ask questions about (for example) novelistic form, character and characterization, the uses and transformations of literary models, and representations of gender, class, and other social issues. Readings in some secondary materials will inform these discussions. We will also look at the role the novels (and J. K. Rowling) have played in pop culture and wider cultural discussions, including the kinds of responses they have generated. Some aspects of how the course develops will depend on the input of class members.

This course is Writing Enriched

ENG 2800 Teaching Practicum

This course gives senior English majors, with a GPA in the major of 3.5 or above, the opportunity to work as teaching assistants in introductory level courses under the supervision of a faculty member. Prior to registration, interested students should approach the professor with whom they would like to work and ask about the possibility of arranging an assistantship (faculty are under no obligation to work with an assistant). The professor and student should work out the specifics of the assistantship together, but the

teaching assistant would probably be expected to attend all classes and read all course texts; work one-on-one with the students on their writing; teach several classes over the course of the semester; lead small discussion groups or writing workshops within the class; help generate questions for class discussion and topics for papers.

The student receives three credit hours for the course; the course is graded and counts as an elective towards fulfilling the requirements of the major.

Restricted to Senior English Majors with a GPA of 3.5 or above. Permission of consulting teacher and Chairperson required.

ENG 2993-001/ENG 2996 English Internship

Ideally, each of you will do at least one internship in a field you are interested in during your years as an English major. While we do not require this, you should make it a goal. So, how do internships work? There are three-credit internships (ENG 2993) and six-credit internships (ENG 2996), depending on the amount of time you are committing. (ENG 1903 and ENG 1906 are 3-credit and 6-credit internship numbers for you to register for if the internship counts as a free elective rather than toward the major). You can do a local internship during the academic year, balancing it with your other coursework, or an internship anywhere in the country during the summer.

So, how to get started? To begin to get a sense of your internship options, you can reach out to our English Department Program Coordinator, Michael Malloy, at Michael.malloy@villanova.edu. He can provide you with a list of English-oriented internships and is available to meet to discuss the career resources the English department provides. The English Department weekly newsletter also features an “internship of the week.” Alternatively, you can also look for internships yourself, by approaching institutions/companies you are interested in or have worked for in the past. The college Internship Office is also available to help

you. You can reach out to them at any point at Kathryn.szumanski@villanova.edu.

Once you've identified an internship you're interested in, you apply for credit by going to the "OUS Forms" tile on MyNova and completing the "for-credit internship" application. Your point person at this stage is Kate Szumanski in the CLAS Internship Office, and her email is Kathryn.szumanski@villanova.edu. You need to be sure to be in touch with Kate in time to work out the accreditation for the internship before the Drop/Add period ends during the semester you want to pursue the internship.

If you run into trouble at any stage, or have any questions, you can also always reach out to me, the English Chair, at heather.hicks@villanova.edu. And remember, employers love to have English majors working for them because of your writing and analytical skills!

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 3150-001 Chaucer

MW 1:55 PM – 3:10 PM

Brooke Hunter

This course serves as an introduction to the work of Geoffrey Chaucer through a reading of his lively collection of stories and storytellers, *The Canterbury Tales*. Using the *Canterbury Tales*' mix of devout stories of saints, sexually explicit comedies, philosophically probing romances, and elaborate fart jokes, we will explore the complex medieval society in which Chaucer lived. Chaucer's poetic insights on subjectivity—on how the gender, rank, age, sexuality, and occupation of individuals influence how they understand the world and tell stories about it—will be grounded in historical contexts important to the fourteenth century. These contexts will include love and marriage in the Middle Ages, Christianity and its relation to Judaism and Islam, and social changes in the aftermath of the Black Death. *The Canterbury Tales*

also offers an introduction to important medieval genres including the romance, fabliau, saint's life, beast fable, and a variety of moral and didactic forms. Reading Chaucer requires learning Middle English, and much of the first few weeks of class will be devoted to acquiring the necessary language skills. No previous experience with Middle English is required.

This course is Writing Enriched

ENG 3181-001 Irish Epics

TR 8:30 AM – 9:30 AM

Joseph Lennon

In this class we read Irish epics, vision tales, gothic stories of hauntings, and ballads of rebellion. We begin with the Old Irish saga *Táin Bó Cuailnge* (Cattle Raid of Cooley) and the satiric middle Irish vision text, *Aislinge Meic Conglinne*. Readings follow through selections of bardic poetry that survived colonial incursions and the collapse of Gaelic social order in the seventeenth century. Two



eighteenth century Irish language works, *Caoineadh Airt Uí Laoghaire* (*Lament for Art Ó Laoghaire*) by Eileen O'Connell and *Cúirt An Mheán Oíche* (*The Midnight Court*) by Brian Merriman, are read alongside works by Anglo-Irish authors Jonathan Swift and Oliver Goldsmith, with an eye toward understanding the seeds of ecological destruction and colonial conflicts between Gaelic and Anglo cultures in Ireland. The course ends with a sampling of gothic tales by Maria Edgeworth, James Clarence Mangan, and Sheridan Le Fanu.

This course counts for the Irish Studies major/minor

This course counts toward the minor in Sustainability

This course is Writing Enriched

ENG 3550-001 Victorian Publics and Populations

MW 3:20 PM – 4:35 PM

Mary Mullen

This course thinks about publics, populations, masses, multitudes, groups, communities, mobs, and crowds in order to consider how Victorian literature imagines collectivities. We'll consider the Victorian Britain's burgeoning print culture, mass movements, colonial publics, and emergent demographic thinking. We will read novels by Elizabeth Gaskell and Charles Dickens, famine writing by Lady Jane Wilde and Emily Lawless, chartist poetry, and more. We will experiment with public writing and practice critical writing about literature.



This course is Writing Enriched

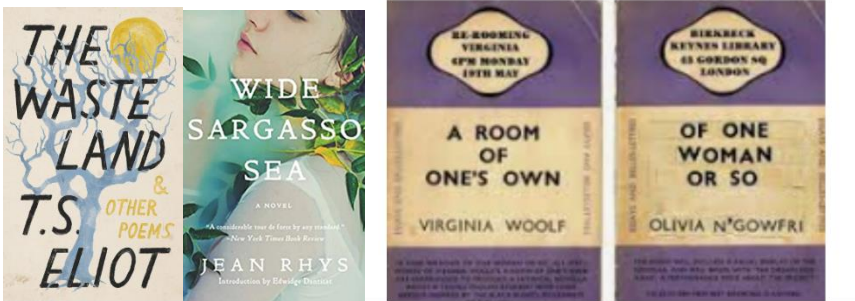
ENG 3620-001 Modernism & Fanfiction

TR 2:30 PM – 3:45 PM

Megan Quigley

This class studies the surprise connections between literary modernism, the early 20th-century experimental literature that explored taboo language, new ideas about empire, sexuality, race and technology, and contemporary fanfiction. We will see what happens when we think about modernism's attachments, to authors, literary characters, and the literary tradition, as a kind of fannishness. The adolescent energy of modernism, and its

energetic and unapologetic “poaching” from other genres and artforms, links the passions of modernism to the style of fanfic. Moreover, if much of fanfiction involves re-writing beloved yet conservative texts from feminist, queer and BIPOC perspectives, perhaps reading the fanfic of modernist classics alongside the originals will show us what we need from our literature today. In this class we will read fanfiction, biofiction and early 20th-century classics; we will write both analytical essays and fanfic of our own.



This course is Writing Enriched

*This course counts for the Gender and Women's Studies
major/minor*

ENG 4000-001 American Literary Traditions I

TR 1:00 PM – 2:15 PM

Kimberly Takahata

This class introduces students to literature of the nineteenth century—a time of war, creativity, expansion, and hope—to explore what makes literature “American.” We will ask: who gets to decide who or what counts as “American,” and why is literature important to answering this question? Reading novels by rebellious women, contemplative poetry, and texts of political activism, we will trace the disagreements, declarations, and surprises that marked conceptions of America in the 1800s. This class will address several categories that we use and reference today, like race, citizenship, and history, using the framework of nineteenth-century America to examine how these ideas have developed and

changed over time. Ranging across the United States and briefly into the wider Americas, this course will consequently approach “America” as an ongoing and flexible idea.

This course counts toward Diversity 1

This course is Writing Enriched

This course counts toward the Peace and Justice major/minor

ENG 4646-001 Race & Ethnicity: American Novel

TR 4:00 PM – 5:15 PM

Yumi Lee

#RepresentationMatters has become a rallying cry for audiences seeking to see themselves represented on screen, in print, and across media venues that have historically been exclusionary, damaging, or both when it comes to portraying people of color, LGBTQ people, and other marginalized communities. This course dives into the debates that this call animates. What does representation really consist of? What can it accomplish? What is the relationship between greater representation in media and the claims for redress and justice that are embodied in movements like #BlackLivesMatter? What are the limits of a politics of visibility? And what comes after representation?

In this course, we will read and engage with works by authors and creators of color from the last two decades that offer new pathways into considering how race and representation operate. While we will consider all kinds of texts, including film, TV, and other forms of contemporary media, this course turns to literature as an especially rich site for understanding, contesting, and negotiating the meaning of race and ethnicity in contemporary American culture. We’ll read across a range of genres, including literary fiction, poetry, sci-fi & fantasy, and YA fiction, and focus on works by BIPOC authors. We will analyze the formal strategies that different texts employ to raise questions of race, identity, community, and visibility, and we will consider each text in

relation to a broader landscape of American literature, culture, politics, and power.

This course counts toward Diversity I

This course is Writing Enriched

This course counts toward the Peace and Justice major/minor

This course counts towards the GIS: Africana Studies major/minor

ENG 4651-001 Lives of the Undocumented

MW 1:00 PM – 2:15 PM

Tsering Wangmo

In this course we will center the lived experiences of being undocumented as represented by those who were, or who remain without legal documentation in the U.S. Through memoir, interdisciplinary creative and theoretical essays, we will attempt to discuss how the perspective from undocumented Americans are crucial to understanding citizenship, democracy, and belonging in the U.S. As the course title suggests, we will look to the works of undocumented Americans—those who are legally viewed as external to the nation—as integral to understanding the nation, who contribute to changing the history of the nation, and are subjects of knowledge production.

We will ask questions in class including: How does memoir help us understand how policies work and shape individual lives? Where do we find possibility for change when faced with the history of unequal relationships between dominant white citizens and racialized noncitizens? Who are the main institutions and what are the policies involved in making and unmaking citizens? What does the genealogy of citizenship in the U.S. and these memoirs tell us about who is valued and who is viewed as a threat to the national culture and national body?

Texts will include Reyna Grande's *The Distance Between Us* (2013), Jose Antonio Vargaz's *Dear America: Notes of an*

Undocumented Citizen (2018), and Karla C. Villavicencio's *The Undocumented Americans* (2020).

This course counts toward Diversity I

This course is Writing Enriched

This course counts for the Peace and Justice major/minor

This course counts toward the Cultural Studies major

This course counts for the Latin American Studies major/minor

ENG 4652-001 Letters, Texts, & Twitter

MW 10:00 AM – 11:15 AM

Kamran Javadizadeh



How do letters bring together distant lovers, friends, family? What forms of intimacy follow from such textual exchanges? When literature borrows from this kind of writing, how is it changed? This course examines epistolary writing, broadly speaking: We'll read letters, the newer digital forms (email, social media, instant messaging) that have largely replaced them, and the literary representations of the epistolary in modern and contemporary novels, poems, and essays. Our goal will be to study how writing allows intimacies to form across spatial and temporal distances.

Texts will include Emily Dickinson's letters and "envelope poems," letters between Virginia Woolf and Vita Sackville-West (and the Twitter bot that excerpts them), James Baldwin's letter-essay to his nephew alongside Ta-Nehisi Coates's letter-essay to his son, Ben Lerner's novel about a fabricated correspondence, Solmaz Sharif's sequence of poems to an uncle who died in war before she was born, and Sally Rooney's novel about love,

adultery, and friendship in the era of the email and text message. As we explore the new worlds that epistolary writing makes possible, our modes of inquiry will borrow from queer theory and feminist studies. Assignments will include short critical essays, one in-class presentation, and our own epistolary experiments.

This course is Writing Enriched

ENG 4690-001 Motherhood & Reproductive Fictions

TR 11:30 AM – 12:45 PM

Jean Lutes

What power do mothers have? Who has the power to define motherhood? In this course, you will examine U.S. narratives of motherhood from the nineteenth century to the present, with special attention to issues of reproductive justice. You will study how literary representations of human reproduction have reflected and reframed the evolving scientific and legal definitions of motherhood and pregnancy. Throughout, we will treat gender as a category best understood in relation to other key identity factors such as race, ethnicity, class, and religion.



This course fulfills the Diversity 1 requirement

This course fulfills the Diversity 2 requirement

This course is Writing Enriched

*This course counts for the Gender and Women's Studies
major/minor*

ENG 4704-001 Borders in Latinx Literature

TR 8:30 AM – 9:45 AM

Michael Dowdy

How do borders impact our lives, and how might they be imagined differently? This course examines how “the border” shapes Latinx literatures, from the U.S.-Mexico national boundary to alternative sites and conceptions of borders, including water borders in the Caribbean. We will explore how texts by Latinx writers from various national origins and in multiple genres, from fiction and poetry to music and performance, represent borders, border politics, and possibilities for belonging in borderlands and beyond.

This course fulfills the Diversity 1 requirement

This course is Writing Enriched

This course counts for the Latin American Studies major/minor

ENG 4705-001 Literature of Addiction & Recovery

MW 10:40 AM – 11:30 AM, Fridays 9:00 AM – 12:00 PM

Travis Foster

This course brings builds a learning community with Villanova students and incarcerated men living in the recovery wing of SCI Chester, a prison thirty minutes from campus. Together, we will read and discuss memoirs, fiction, and poetry to explore literary perspectives on addiction—while also considering insights from psychoanalysts, doctors, historians, activists, and philosophers.

What unique insights do literary representations provide into the diverse causes of addiction, the experience of those dealing with it, and the various approaches to treatment and recovery? Why are writing and storytelling such prominent features of so many people’s recovery processes? As we answer these questions, we’ll delve into concepts such as harm reduction, craving, shame, and trauma, while also exploring the impact of U.S. cultural norms and policies pertaining to addictive substances, particularly in terms of race and economic status.

The course meets three times per week: twice in a Villanova classroom and once at SCI Chester. Registered students will be required to attend a spring semester orientation, to complete clearance forms necessary for entrance into the prison, and to work through a brief summer reading list. For more information contact travis.foster@villanova.edu.

This course counts for the Peace and Justice major/minor

ENG 5000-001 Black Diaspora & Identity

MW 1:55 PM – 3:10 PM

Chiji Akoma

This course investigates the notion of Blackness, principally as it is represented in fiction. Using Blackness as an identity category (in all its complex, if not problematic, iterations), we'll examine how writers across the Diaspora spectrum, principally, Africa, the Americas, and Europe, delineate the place of Africa in the formation of Diaspora culture and identity. But beyond the black particularities of the texts, the seminar offers students the opportunity to consider notions of hybridity, multi-ethnicity, nationalism, and ways in which one's "received" culture intermingle with "perceived" culture as templates for identity formation.

This course counts towards the GIS: Africana Studies major/minor

This course counts for English Senior Seminar and is required for all English majors

This course is Writing Intensive

HON 5440-100 Poets in the Gallery at the Philadelphia Museum of Art

October 25th – 27nd, 2024

Catherine Staples



The Philadelphia Museum of Art will be the centerpiece for this one-weekend, one-credit, pass-fail, poetry writing workshop. Writers of all levels are welcome. We'll browse the American galleries contemplating rowers on the river, fisherman gathering in their nets at dusk, and various portraits—from the steady gaze of Yarrow Mamout to Eakin's young opera singer. With persona poems, we will slip into silent figures, giving them voices. In the hold of the small Gothic chapel, we'll look at stained glass, reliquaries, and a recumbent knight, and then write our own Anglo-Saxon riddles. We'll hunt for small gems by William Blake, Mary Cassatt, Bonnard, and Van Gogh, and we'll compile word hoards. After passing through the Indian Pillared Temple Hall, we'll engage with the mystery of Rama, Sita, and Nandi, letting the details "tease us out of thought." Even if you have never written before, you will leave the museum with plenty of new poems.

This generative poetry workshop begins at 5:00 pm on Friday with exercises in memory, observation, and still life. On Saturday, we will take the train into the city and spend the day at Philadelphia Museum of Art, writing our way through the galleries, using the paintings, sculpture, and installations as entry points for new poems. On Sunday, we'll gather for brunch and to share our new work.

Non-honors students please email HonorsProgram@villanova.edu for course approval. This course counts towards the minor in Creative Writing in some cases.



CST 2100-001 Introduction to Cultural Studies

MW 4:45 PM – 6:00 PM

Karyn Hollis

The relatively new discipline of Cultural Studies includes the examination of cultures or cultural artifacts, past or present, through the lens of critical cultural theory and with a commitment to fighting for social justice.

This course will introduce students to the main theories and analytical practices used in Cultural Studies, pushing beyond the discipline's past boundaries to include transnational topics. As background for this approach, we will critically examine basic concepts from cultural anthropology such as race, religion, gender, and the like, with examples drawn from ethnographies and analyses of cultures around the globe, both historical and contemporary.

Theories and concepts ranging from capitalism, socialism, feminism, and Marxism, will inform our analyses. We will cover major concepts in Cultural Studies, such as power, resistance, agency, and representation, among many others. Particular attention will be paid to using these concepts to uncover local and global injustice and discover ways to achieve greater social

equality. **Remember, Cultural Studies is very politically engaged. That is where power is best examined in many cultures, including our own.**



This course can count toward the English major as an elective
This course fulfills the Diversity 1 requirement
This course fulfills the Diversity 3 requirement
This course counts toward the Peace and Justice major/minor

THE 3030-001 TOP: Modern Irish Drama
TR 2:30 PM – 3:45 PM
Bess Rowen

The dawn of modernism occurred at a key moment in Ireland's history. It is neither accident, nor secret, that Ireland's fight for independence from England coincided with an explosion of nationalist modernist writing, particularly in the theatre. This course will trace the key plays from the turn of the 20th century through the century's conclusion, paying particular attention to those works that deal with the fight for Irish independence. This seminar will involve both literary and performance analysis and will provide opportunities for either a final paper or a final performance. No previous performance experience required.

This course can count toward the English major as an elective
This course counts for the Irish Studies major/minor
This course counts toward the Fine Arts core requirement



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and Sciences

Heather Hicks, Ph.D.
Chair, English Department
800 Lancaster Ave.
Villanova, PA 19085-1699

Phone: 610-519-4645
E-mail: heather.hicks@villanova.edu